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Stephen K. Steele Conductor
Illinois State University

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Music Department
Illinois State University

WIND SYMPHONY

Stephen K. Steele, *Conductor*

*Dedicated to the memory of
John Philip Paynter*

Graduate Assistant
Shawn Neely

One-hundred and twenty-sixth program of the 1996-97 season

Wesley United Methodist Church
Friday Evening
April 18, 1997
8:00 p.m.

Program

Music for Eighteen Winds (1986)

John Harbison
(born 1938)

In evening's stillness (1996)

Joseph Schwanter
(born 1943)

INTERMISSION

Prelude in E-Flat Minor, Op. 34, No. 14 (1932)

Dimitri Shostakovich
(1906-1975)

Dedicated to the memory of John P. Paynter

Zion (1994)

Daniel Welcher
(born 1948)

Dance Movements (1996)

Ritmico
Molto vivo (for the Woodwinds)
Lento (for the Brass)
Molto ritmico

Phillip Sparke
(born 1951)

Program Notes

This program, and in particular the Shostakovich, is dedicated to the memory of John P. Paynter. Mr. Paynter, professor of conducting and director of bands at Northwestern University, died February 4, 1996. An indefatigable concentration of energy, Paynter was a music influence on many people.

While Paynter's mother was expecting a child, the Sousa Band came to town, and in Sousa's honor she subsequently named her son John Philip. Growing up in Mineral Point, Wisconsin, Paynter began playing clarinet when he was in the 5th grade and soon played in the small high school band. As a student at Northwestern he was the manager and assistant conductor of the marching band.

Hand-picked by his predecessor, Glenn Cliffe Bainum, director of bands at Northwestern from 1926-1953, Paynter led the band and taught conducting and composition at Northwestern for 44 years. Paynter was a tireless advocate of high-quality band music, reviewing hundreds of new scores each year, frequently commissioning new wind band music and always at the forefront in performing new wind band literature.

Thousands of students and colleagues will remember his wit, warmth, and tireless pursuit of musical excellence. I consider myself most fortunate to have known Mr. Paynter for over twenty years. S. Steele.

The following notes were provided by John Harbison:

"*Music for Eighteen Winds* is the result of the MIT Arts Council's generous invitation to compose something for any MIT performance organization of any length, of any intent. Commissions seldom grant this kind of freedom, and I wrote a piece I had been contemplating for some time - for winds, concise (about eleven minutes), and abstract (without extra-musical associations).

The piece was first performed by MIT students, faculty, and guests on the Abramowitz Memorial Concert, April 18, 1986 in MIT's Kresge Auditorium.

There are two large sections, both based on the same musical materials:

I
very fast
full ensemble
answers
urban
concrete

II
not as fast
solos
questions
rural
metaphysical

Toward the end of the piece, as the music becomes more and more cursive and self-contained, it also becomes warmer and more optimistic."

Joseph Schwantner is one of the world's most renowned composers. Dr. Schwantner began his formal training at the Chicago Conservatory and received a Master's degree and a Doctorate from Northwestern University. His orchestral piece, *Aftertones of Infinity*, won the 1979 Pulitzer Prize in music. His many other honors include a Guggenheim Fellowship, the hearths Baird Rockefeller Grant, the ISCM National Composers Prize, and two Grammy Award nominations. Schwantner, who served as the St. Louis Symphony Orchestra's composer in residence from 1982-85, has been a member of the Eastman School of Music faculty for 27 years.

In evening's stillness was premiered by the Illinois Intercollegiate Honors Wind Ensemble January 31, 1997 under the direction of Dr. Schwantner's esteemed colleague, Donald Hunsberger, at the annual IMEA All-State convention in Peoria, IL. Commissioned by the Illinois College Band Directors Association, this work fills out a trilogy of works for wind ensemble with *And the mountains rising nowhere* (1977) and *From a Dark Millennium* (1981). Tonight marks only the fourth performance of this new work from Dr. Schwantner.

In evening's stillness, as the title would indicate, is the most placid of the three. Schwantner establishes atmospheric palettes of sound by combining choirs of woodwinds, brass, and percussion. The sections are frequently built on ostinati, and the sections themselves repeat and return in slight variation, so that development often occurs through changes of color, rather than through thematic transformation. Though there are distinct sectional contrasts between the triumphant brass outcries and the ambient chorale melodies (which are ingeniously scored over asymmetrical meters), the biggest waves of motion come primarily from the tremendous dynamic range, Schwantner uses constantly waxing and waning dynamics to pull some layers of sound to the front, while others recede into the background. These washes of color produce wave-like motions which resemble the arches which govern the piece. The beginning swell of the bass drum and the piano figures in the first moments set up the arch pattern.

The first section remains at a dusky quiet. The brass call forth before the asymmetrical ostinato and the chorale melody set in. The melody comes in two parts,

divided by a contrastingly powerful outbursts. As the melody finishes In crescendo, yet another bold series of bell-tones transition to stillness. Now at the top of the arch, the stillness is disturbed by interjections from the piano and waves of crescendo, which lead to another brass call. The asymmetrical ostinato and the chorale melody return. The second half of the melody, marked "Exuberantly" drives towards a tutti B-flat, which winds down, still in the ostinato, as the arch returns to a final stillness.

The title comes from a poem by Dr. Schwantner;

*In evening's stillness. . .
a gentle breeze,
distant thunder
encircles the silence*

Dimitri Shostakovich was the son of a scientist. He entered the Petragrad Conservatory in the fall of 1919 where he studied piano with Leonid Nikolaev and composition with Maximilian Steinberg. In 1926 he began to seek ways to make his art serve the political needs of the time. He was prompted by conductor Nikolai Malko and composer-musicologist Boris Asafiev to turn to music for the stage. From 1937-41 Shostakovich taught orchestration and later composition at the Leningrad Conservatory. Shostakovich has probably been as highly honored throughout the world as any 20th-Century composer. His early works show traces of urban folk music and of Bartok's approach to folk material.

Prelude in E-flat minor, Opus 34, No. 14 is from the *Twenty-four Preludes* for piano of 1932-33. These were composed at a time when Shostakovich was consolidating his compositional style. These preludes reflect one aspect of his attempt to reconcile the opposing ideas of tradition and innovation. While some of the preludes display the jagged outlines, satire and extremes of emotion characteristic of his work up to that time, several are introspective and contain skillfully fashioned polyphony and a romantic singing line. This performance is dedicated to the memory of Mr. Paynter.

Dan Welcher is Professor of Composition and conductor of the New Music Ensemble at the University of Texas, Austin. Having been trained as a pianist and bassoonist, he has earned degrees from the Eastman School of Music [BM] and the Manhattan School of Music [MM]. Welcher's teachers have included Warren Benson, Samuel Adler, Ludmilla Ulehla, and Nicholas Flagello. He has been a member of the Artist Faculty of the Aspen Music Festival since 1976. Welcher has been nominated for the Pulitzer Prize on three separate occasions and has won awards, commissions, and prizes from major institutions and foundations He writes for virtually every medium including opera, orchestra, band, and chamber music. His works are performed and recorded by major ensembles throughout the country. *Zion* was recently awarded the American Bandmasters Association's presti-

gious Ostwald award for new compositions.

Welcher provides the following program notes:

"Zion is the third and final installment of a series of works inspired by national parks in the western United States, collectively called *Three Places In The West*. Welcher writes, "...as in the other two works (*The Yellowstone Fires and Arches*), it is my intention to convey more an impression of the feelings I've had in Zion National Park in Utah than an attempt at pictorial description. Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side of him...but it is also a place with a human history, having been inhabited by several tribes of native Americans before the arrival of Mormon settlers in the mid nineteenth century. Although Zion Canyon was never a "Mormon Stronghold," the people who reached it and claimed it [and gave it its present name] had been through extreme trials. It is the religious fervor of these persecuted people that I was able to draw upon in creating Zion as a piece of music. There are two quoted hymns in the work *Zions Walls* [which Aaron Copland adapted to his own purposes in both *Old American Songs* and *The Tender Land*] and *Zions Security*, which I found in the same volume in which Copland found *Zion's Walls*...that inexhaustible storehouse of nineteenth century hymnody called *The Sacred Harp*. Zion is dedicated to the memory of Aaron Copland."

Philip Sparke provides the following:

"*Dance Movements* was commissioned by the United States Air Force Band and first performed by them at the Florida Music Educators Association Convention in January 1996.

It is cast in four movements which play without a break; the second and third feature woodwinds and brass respectively.

The four movements are all dance-inspired, although no specific dance rhythms are used. The first has a Latin American feel and uses xylophone, cabasa, tambourine and wood block to give local color. The second Woodwind movement uses a tune that had been plaguing me for some time and is, I suppose, in the style of an English country dance. The Brass movement was composed without specific dance analogy, but I think it can be seen as a love duet in classical ballet. The fourth and longest movement has, I hope, cured me of a ten year fascination, almost obsession, with the music of Leonard Bernstein and I will readily admit that it owes its existence to the fantastic dance music in *West Side Story*."

Tonight marks the third performance of *Dance Movements* in the United States.

WIND SYMPHONY PERSONNEL

Flute

*Christina Barnes, Martinsburg, WV
Jennifer Smith, Lockport
Cassandra Stevens, Des Plaines
Sabina White, Lockport

Oboe

Kiwong Choo, Urbana
*Deana Rumsey, Tinley Park
Jennifer Schraml, Wauconda

English Horn

Jennifer Corrigan, Mendota
Jennifer Schraml, Wauconda

E-Flat Clarinet

Debra Flowers, Bolingbrook

Clarinet

Debra Flowers, Bolingbrook
Dawn Kiefer, Elmhurst
*Emily Nunemaker, Sterling
Sue Rowe, Lockport
Alicia Saindon, Lemont
Kimberly Scharf, Aurora
Tammi Spencer, East Peoria
Jennifer Woodrum, Lemont

Low Clarinets

Kathy Platek, Orland Park
Pete Thompson, Lockport

Bassoon

Laura Maland, Coal City
*Robin Roessle, Bloomington
Amy Harkess, Buffalo Grove

Contrabassoon

Colleen Moss, Aurora

Saxophones

*Matt Drase, North Aurora
Elizabeth Martin, Morris
Chauntelle O'Loughlin, Bloomingdale
Sara Rankin, Decatur
Jessica Vetter, Richton Park

Horn

Shay Einhorn, Roselle
Margaret Gholson, Danville
Jennifer Herron, Silvis

Horn cont.

Katie Lunzman, Chillicothe
Victor Pesavento, Lockport
*Joshua Stewart, Debonair

Trumpet

Benjamin Clark, Pekin
Jennifer Drennan, Millstadt
Allen Legutki, Villa Park
Gabriel Myers, Danville
Sharon Slote, Armonk, NY
Tom Svec, Plainfield
*Brian White, Bloomington

Trombone

Kevin Cole, Pekin
*Charles Plummer, Richmond, MO
Jason Settlemoir, Benton

Bass Trombone

Steven Fox, Wheaton

Euphonium

*Tim Gray, Oregon
Nathaniel Howe, Lansing

Tuba

Joey Celmer, Palatine
Neil Crotty, Jr, Chicago
*Brent Kastor, Coal Valley

Piano

Eryn Glover, Albion

Synthesizer

Kristin Baxter

String Bass

Clifford Hunt, Decatur

Percussion

Michael Dickson, Bloomington
Matt Embry, Highland Park
Shawn Neely, Bordentown Reg, NJ
Bethany Orser, Genoa
Scott Patka, Chicago
Timothy Ryan, Montgomery

*indicates principle

WIND AND PERCUSSION DIVISION FACULTY

Kimberly Risinger, <i>Flute</i>	Michael Dicker, <i>Bassoon</i>	Amy Gilreath, <i>Trumpet</i>
Judith Dicker, <i>Oboe</i>	Jim Boitos, <i>Saxophone</i>	Steve Parsons, <i>Trombone</i>
Aris Chavez, <i>Clarinet</i>	Joe Neisler, <i>Horn</i>	David Collier, <i>Percussion</i>
Ed Livingston, <i>Euphonium/Tuba</i>		

Steve Steele, *Director of Bands*

Dan Farris, *Assistant Director of Bands*

Bands at Illinois State University

The *Wind Symphony* and *Symphonic Winds* are select groups of the finest instrumentalists at Illinois State University, performing outstanding and representative works in all styles from "classical" to "avant-garde." In addition to campus programs, these ensembles frequently tour and perform for Illinois high schools around the state. The Wind Symphony has been a featured performing ensemble at the American Bandmasters Association Convention, the Illinois Music Educators Association Conference and the College Band Directors National Association National Convention. Membership is by audition only and is open to all Illinois State University students.

The *Symphonic Band* is comprised of approximately 75 wind and percussion players from across campus. They perform quality band literature and present two concerts each semester. This organization has two rehearsals per week. Membership is by audition only and is open to all Illinois State University students.

The *University Band* is comprised primarily of non-music major and music majors gaining experience on a secondary instrument. This ensemble provides students the opportunity to continue playing while devoting the major portion of their time to other academic disciplines. This organization rehearses one evening per week and presents one concert at the end of each term on campus. Membership is open to all Illinois State University students.

Chamber Winds are numerous quartets and quintets which are coached by members of the applied music faculty at ISU. The collective ensembles perform a diverse repertoire and concertize both on and off campus. Membership is by audition only and is open to all Illinois State University students.

The *Illinois State University Marching Band*, "The Big Red Marching Machine," has a long and proud history of performances at major events at home and across the Midwest. Each year, in addition to performing at all home football games and for over 4,000 high school band members at the State of Illinois Invitational High School Marching Band Championship, the "Pride of Illinois" travels to an away ISU football game and a televised Chicago Bears game. The "Big Red" is open to all Illinois State University students and includes winds, percussion, color guard, twirlers and dance line.

The *ISU Pep Band* provides spirit and enthusiasm at all ISU men's and women's home basketball games as well as various other events on campus and in the community. Members from this band accompany the ISU basketball teams to the NCAA and NIT tournaments. Membership is by audition only, and is open to all students who participate in another band during the academic year.

The *ISU Jazz Band* is a select group of approximately 20 musicians who make up a fully instrumentated "big band." Emphasis is placed upon the study of diverse jazz styles and literature, ensemble performance and improvisation. The band has been awarded outstanding performance honors in group and individual categories at numerous festivals across the Midwest. The Jazz Band schedules numerous performances both on and off campus. Membership is by audition only and is open to all Illinois State University students.